

play guitar with... **metallica**

**...on six of their
greatest hits
with these specially recorded
CD backing tracks...
plus matching music book featuring
both guitar tab and standard notation
of each song with chord symbols...
plus complete lyrics for vocalists.**



**'Soundalike'
instrumental
tracks...
specially performed
to simulate the
original recordings.**



CD track listing

Full instrumental performances...

1 *nothing else matters*

(Hetfield/Ulrich) PolyGram Music Publishing Ltd.

2 *ain't my bitch*

(Hetfield/Ulrich) PolyGram Music Publishing Ltd.

3 *enter sandman*

(Hetfield/Ulrich/Hammett) PolyGram Music Publishing Ltd.

4 *fade to black*

(Hetfield/Ulrich/Burton/Hammett) PolyGram Music Publishing Ltd.

5 *welcome home (sanitarium)*

(Hetfield/Ulrich/Hammett) PolyGram Music Publishing Ltd.

6 *the unforgiven*

(Hetfield/Ulrich/Hammett) PolyGram Music Publishing Ltd.

Backing tracks only...

7 *nothing else matters*

8 *ain't my bitch*

9 *enter sandman*

10 *fade to black*

**11 *welcome home
(sanitarium)***

12 *the unforgiven*

MCPS

To remove your CD from the plastic sleeve, lift the small lip on the right to break the perforated flap. Replace the disc after use for convenient storage.

play guitar with...
metallica

tablature & instructions explained

2

ain't my bitch

12

enter sandman

24

fade to black

36

nothing else matters

3

the unforgiven

56

welcome home

(sanitarium)

44

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tablature & instructions explained

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.

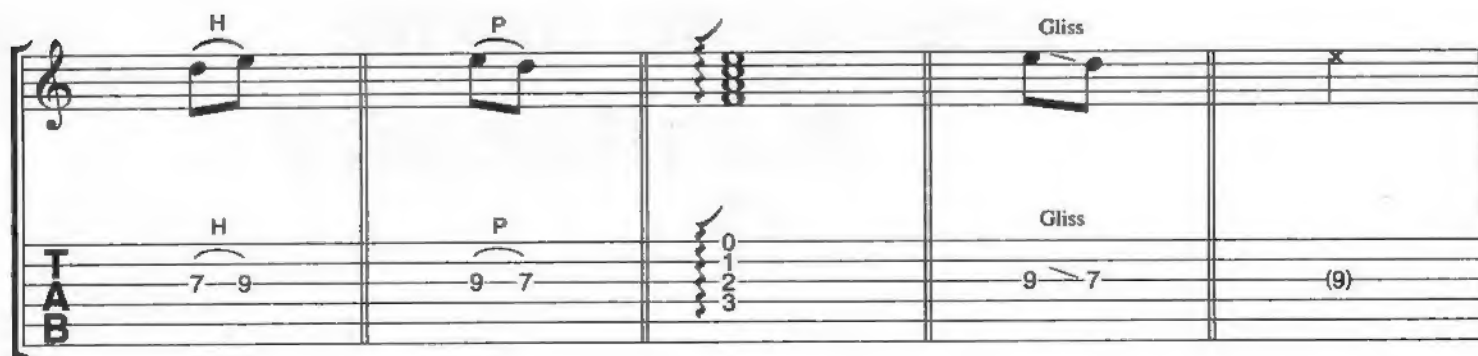


A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



4th String	3rd String	3rd String	3rd String	1st String	OPEN	} Chord of A minor
7th Fret	7th Fret	5th Fret	OPEN	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
				4th String	2nd Fret	
				5th String	OPEN	

Symbols Used



HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

GLISSANDO

Strike the note, then slide the finger up or down the fretboard as indicated.

CROSS-HEAD

This note-head indicates the string is to be totally muted to produce a percussive effect.

nothing else matters

Words & Music by James Hetfield & Lars Ulrich

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2 bar count in

Em

mf w/slight chorus
Let ring throughout

C Dadd2 Em

TAB

0 5 5 3 0 5 5 0 7 7 0 5 0 5 12 12 12 0 0

TAB

0 0 0 0 0 0 0 0 0 0 0 7 9 9 8

D C Em D C Em

TAB

5 7 7 5 5 0 7 9 8 5 7 7 5 5 0 7 9 8

D C G B7 Em

TAB

5 7 7 5 5 3 4 4 2 0 0 0 0 0 0 0 0 0

Verse
Em

D

Dsus4

Cadd2

1.4. So close, no mat - ter how far.
2.5. Nev - er op - ened my self this way.
See Block Lyrics for Verses 3&6

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The guitar line is in treble clef, and the tablature is in bass clef. The lyrics are: "So close, no mat - ter how far." and "Nev - er op - ened my self this way." The guitar line includes a pickup and a barre. The tablature shows fret numbers 0, 3, 0, 0, 0, 2, 3, 3, 0, 3, 0, 3, 2.

Em

D

Csus2

Could - n't be much more from the heart.
Life is ours we live it our way.

The second system of music continues the vocal line and guitar line. The lyrics are: "Could - n't be much more from the heart." and "Life is ours we live it our way." The guitar line includes a pickup and a barre. The tablature shows fret numbers 0, 3, 0, 0, 0, 2, 3, 2, 0, 3, 0, 3, 2.

Em

D

Csus2

For - ev - er trust - ing who we are.
All these words I don't just say.

The third system of music continues the vocal line and guitar line. The lyrics are: "For - ev - er trust - ing who we are." and "All these words I don't just say." The guitar line includes a pickup and a barre. The tablature shows fret numbers 0, 3, 0, 0, 0, 2, 3, 3, 0, 3, 3, 0.

D C To Coda ②
A

Nev - er cared for what they { know. Oh, but I
play.

TAB

D. $\frac{5}{8}$ at ② Coda 1 (no rpt.)
To Coda 1 ②

Em

know.

p (light strum)

TAB

Coda 1 ②

Em Am C

8va

Let ring sim. Gliss

TAB

Dsus2 Em 1. 2. (Make repeat for Verses 5 & 6)

TAB

Coda 2 ⊕

Chorus 2

D C A

Nev - er cared for what they do.

TAB

2 2 2 2 3 2 0 2 | 0 0

3 3 3 3 3 3 3 3 | 1 0

2 2 2 2 2 2 2 2 | 2 2

0 0 0 0 0 0 0 0 | 3 0

[illegible]

Bend P Bend B5 Bend P Em5 Bend

Full P Full Full P Full

15 14 12 14 12 15 15 12 15

TAB

Em

So close, no mat-ter

mp

P H Gliss Gliss H P

12 15 12 7 5 7 5

0 0 3 0 0 0

0

TAB

D Cadd2 Em D Cadd2

how far, _____ Could-n't be much more _____ from the heart. _____

P

2 3 3 0 3 0 3 0 0 0 2 3 2 0 3 3

0 0 3 3 2 0 3 0 3

0 0 3 3 2

TAB

Em D Cadd2 G B7

For - ev - er trust - ing who we are. No, noth - ing else

The first system of music features a vocal melody line in treble clef with a key signature of one sharp (F#). The lyrics are "For - ev - er trust - ing who we are. No, noth - ing else". Below the vocal line is a guitar melody line in treble clef. At the bottom is a guitar tablature line with fret numbers (0, 3, 0, 0, 0, 2, 3, 3, 3, 0, 0, 3, 2, 0, 2, 2) and a "TAB" label on the left.

Em

mat - ters

The second system of music continues the vocal melody with the lyrics "mat - ters". The guitar melody and tablature continue below. The tablature includes fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 7, 7, 0, 0, 0, 0, 0, 0, 0) and a "TAB" label on the left.

Repeat to fade

The third system of music concludes the piece with the instruction "Repeat to fade". The vocal melody, guitar melody, and tablature are shown. The tablature includes fret numbers (7, 8, 7, 8, 7, 5, 7, 5, 3, 0, 0, 0, 0, 0, 0, 0, 7) and a "TAB" label on the left. There are also performance markings like "H", "P", and "Gliss" above the guitar melody line.

Verse 3 & 6

Trust I seek and I find in you
 Ev'ryday for us something new
 Open mind for a diff'rent view
 And nothing else matters.

ain't my bitch

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2 bar count in

(E5) (G5) (E5)

ff P.M.

TAB

5 7 0 3 5 6 7 7 7 7 5 7 7 5 0

(G5) (E5)

P.M.

P.M. P.M.

TAB

7 7 7 7 5 7 0 3 5 6 7 7 7 0 7 0 7 5 0

1. (G5)

P.M. P.M. P.M. P.M.

TAB

7 7 5 7 0 7 5 7 7 7 0 7 0 5 7 0 5 5 6 0

2. (G5) (E5) $\frac{1}{4}$ $\frac{1}{4}$

P.M.

TAB

0 0 3 5 7 5 7 5 7 5 7 5 7

$\frac{1}{4}$ (G5)

TAB

5 7 7 5 7 5 7 5 7 5 7 12 14

$\frac{1}{4}$ $\frac{1}{4}$ Bend $\frac{1}{2}$ Full

TAB

12 14 14 12 14 12 14 12 14 12 14 12 14

Verse

(E5)

1.3 (%) Out - ta my way, out - ta my day, out - ta your mind and in...
 2. Down on the sun, down and no fun, down and out where the hell...

P.M. P.M. P.M. P.M.

TAB

7 7 7 0 7 0 7 0 7 0 5 7 7 0 7 0 7 0 7 0 7 0 5 7

(G5) (E5)

to mine. In - to no one, in - to not one,
ya been? Damn it on down, damn it all down,

P.M. . . P.M. P.M. P.M.

TAB

5 5 5 6 7 7 7 7 7 7 5 7 7 5
0 0 3 0 0 0 0 0 0 0 0 0 0 0 0

(G5) (A5)

in - to your step but out - ta time. Head strong,
damn it all down to hell a - gam. Stand still,

P.M. P.M. P.M. . . P.M. P.M.

TAB

7 7 7 7 5 7 5 6 7 7 7 7 7 5
0 0 0 0 0 0 0 0 0 0 0 0 0 0

(G5)

what's wrong? I've al - read - y heard this song be - fore
can't fall, ne - ver ev - en bend at all be - fore.

P.M. P.M.

TAB

7 7 5 7 5 7 7 7 7 7 5 7 5 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0

Pre-chorus

E5

To Coda Ⓢ

you ar-rived, but now it's time to kiss your ass good-bye.

Chorus

B5

[illegible]

A5

G5

E5

— why you a - round? — so use - less.

B5

It ain't my fall,

P.M. P P P P

TAB

0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0

4 4 4 4 2 4 4 4 2 2

A5

G5

E5

it ain't my call, it ain't my bitch a

P.M.

TAB

2 2 2 5 5 4 3 2 0 5 6 0

0 0 0 3 3 2 1 0 0 0

Yeah.
1° only

PM PM PM PM PM

TAB

7 7 7 7 7 5 7 7 5 7 7 5 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5

TAB

4 6 4 4 6 4 4 6

B5

Bend

TAB

4 6 6 6 4 6 4 6 4 6 4 6 4 6 4 6 5 7

E5

TAB

5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

D. S al Coda

Bend

Fall

TAB

5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 0 0

Coda

G5

your ass good - bye. (And now it's time to kiss you ass

TAB

F#5

F5

E5

(And now good - bye.) time to kiss you.)

P.M.

mf

TAB

Chorus

B5

A5

Drag - gin' me down, why you a - round?
No way but down, why you a - round?

P.M.

ff

open out

TAB

E5

No, .

0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0

B5

A5

G5

it ain't mine, I.2. Ain't mine, your kind, you're step - pin' out -

Gliss Gliss Gliss

open Gliss Gliss Gliss

5 7 7 9 9 10 10 4 2 0 3

E5

B5

A5

G5

ta time, Drag - gin' me down, why you a - round? no

PM

2 4 2 0 5 3 4 1

E5 B5 A5

fool - in'. It ain't my fall, it ain't my

P.M. P P P P

TAB

0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0

4 4 2

2 2 0

G5

call, it ain't my, ooh, bitch. You ain't mine.

P.M. grad. rit. a tempo

click

TAB

5 5 3 5 4 3 2 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2 0

E5 A

Bend Full

TAB

7 7 7 7 7 5 7 7 5 7 7 7 7 5 7 0 0 3 2 0

enter sandman

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2 bar count in

N.C.

The first system of musical notation for 'Enter Sandman'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a 2-bar count-in, followed by a double bar line and the instruction 'N.C.' (No Chord). The melody is marked *mf* (mezzo-forte) and includes the instruction 'w/chorus & delay'. The guitar tablature below the staff shows the fretting for the melody, starting with a 0 (open string) and a 7 (seventh fret), followed by a 6, 5, 7, and 0. The system ends with a 7, 6, 5, 7, and 0.

1.2.

3.

E5

The second system of musical notation for 'Enter Sandman'. It continues the melody from the first system, marked *f* (forte). The melody is marked with a double bar line and the instruction '1.2.' and '3.'. The guitar tablature below the staff shows the fretting for the melody, starting with a 0 (open string) and a 7 (seventh fret), followed by a 6, 5, 7, and 0. The system ends with a 7, 6, 5, 7, and 0.

N.C.

The third system of musical notation for 'Enter Sandman'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is marked *N.C.* (No Chord). The melody is marked with a double bar line and the instruction 'P.M.' (Power Mode) and 'w/distortion'. The guitar tablature below the staff shows the fretting for the melody, starting with a 0 (open string) and a 7 (seventh fret), followed by a 0, 0, 0, 0, 0, 0, and 7. The system ends with a 0, 0, 0, 0, 0, 0, and 7.

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB. The music consists of a series of eighth notes, some marked "P.M." and others "Gliss". The TAB shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 7, 0, 0, 7, 6, 0, 0, 0, 3, 1, 0, 0, 7, 6, 0, 0, 0, 3, 1.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB. The music consists of a series of eighth notes, some marked "P.M." and others "Gliss". The TAB shows fret numbers: 0, 0, 7, 6, 0, 0, 0, 3, 1, 0, 0, 7, 6, 0, 0, 0, 3, 1, 0, 0, 7, 6, 5, 0, 0, 3, 1.

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB. The music consists of a series of eighth notes, some marked "P.M." and others "Gliss". The TAB shows fret numbers: 0, 0, 7, 6, 5, 0, 0, 3, 1, 0, 0, 7, 6, 5, 0, 0, 2, 0, 2, 7, 6, 5, 0, 0, 2.

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB. The music consists of a series of eighth notes, some marked "P.M." and others "Gliss". The TAB shows fret numbers: 2, 7, 6, 5, 0, 2, 0, 2, 7, 6, 5, 0, 2, 0, 0, 4, 2, 0, 2, 5, 4, 2, 0.

N.C. F5 N.C. F5

1. Say your prayers, lit - tle one, don't for - get, my son, —
 2.(%) Some - thing's wrong, shut the light, heav - y thoughts to - night,

P.M. P.M.

TAB

0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 3 1

N.C. G5 F#5 G5 F#5 E5

to in - clude ev - 'ry one.
 and they aren't of Snow White

P.M. P.M.

TAB

0 0 0 0 0 0 5 3 0 4 0 4 5 4 2 0

F5 N.C. F5

I tuck you in, warm dreams with - in, keep you free from sin —
 Dreams tuck you of war, dreams of liars, dreams of drag - on's fire —

P.M. P.M.

TAB

0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 3 1

N.C. G5 F#5 G5 F#5

till the sand - man, he comes, ah.
and of things that will bite, yeah.

P.M. P.M.

TAB

0 0 0 0 0 0 0 5 3 0 2 0 2 5 4 2 2

Pre-chorus

Sleep with one eye o - pen, grip - ping your pil -

P.M. P P.M. P P.M. P

P P P

TAB

4 2 3 2 4 2 4 3 2 4 3 2 4 2

Chorus

F#5 B5 F#5 B5 F#5

low tight. Ex - it light

P.M. P P

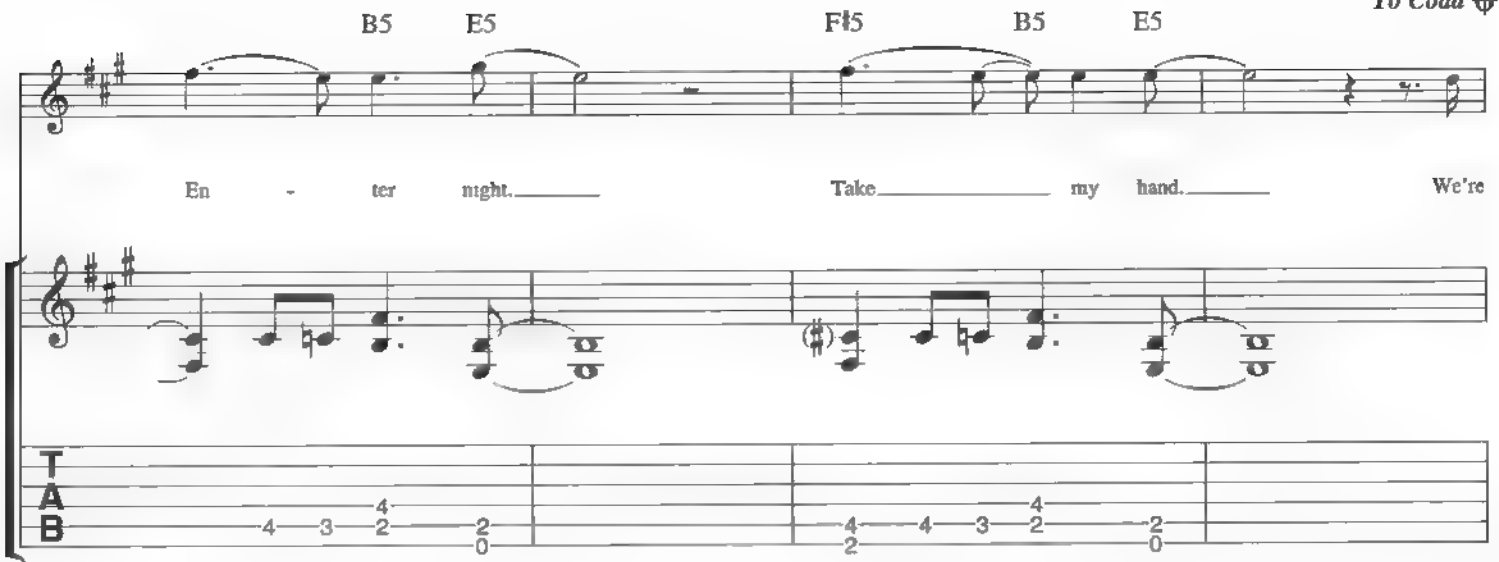
f

TAB

4 2 3 2 4 4 4 3 2 4 4 3 2 4 2

B5 E5 F#5 B5 E5

En - ter night. Take my hand. We're



TAB: 4 3 2 0 | 4 4 3 2 0

G5 F#5 G5 F#5 E5 N.C. E5 N.C. E5

off to nev - er nev - er land

P.M. Gliss P.M. Gliss P.M.



TAB: 5 3 0 4 2 0 4 2 3 2 0 | 2 0 7 6 5 0 2 0 | 2 0 7 6 5 0 2 0

N.C. G5 1. F#5 G5 F#5 E5 2. F#5 G5 F#5 E5

D.  al  Coda



TAB: 2 0 7 6 5 0 3 | 0 4 0 2 3 2 0 | 0 4 0 2 3 2 0

Coda

G5 F#5 F#5 G5 E5

off to nev - er nev er land Heh, heh

P.M.

TAB

5 3 0 4 2 0 4 2 5 3 4 2 0

Solo

(E5)

Bend Bend Bend Bend Bend Bend Bend Bend Gliss

w/wah wah

TAB

Full Full Full Full Full Full Full P Full Gliss

15 14 14 14 14 14 14 14 12 12 14 12 15 15

Gliss Gliss Gliss Gliss P P P Gliss Gliss

TAB

Gliss Gliss Gliss Gliss P P P Gliss Gliss

12 14 14 14 14 12 12 12 12 14 14 14 14 12 12 12 14 12 14 14 12 14 14 12 10 12

Bend Bend Bend Bend Bend H P H P H P

TAB

Full Full Full Full Full H P H P H P

15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 14 14

30

Bend Bend Bend Bend * w/arm

Hold * gradually release bend

Full Full Full Full

16 17 16 17 16 17 16

TAB

8va

(B5) (E5)

P P P P P P P

Bend Bend Bend Gliss

Full Full Full Gliss

21 17 21 17 21 17 21 17 21 17 21 17 22 22 22

TAB

P P P P P Bend H

3

Full H

10 8 7 9 9 7 9 9 7 5 7 5 7

TAB

cancel wah wah & distortion

4 0 2 0

TAB

Spoken: 1. Now I lay me down to sleep.
I die before I wake.

(Now I lay me down to sleep.)
(If I die before I wake)

Pray the Lord my soul to keep.
Pray the Lord my soul to take.

mp w/chorus

TAB

1. (Pray the Lord my soul to keep.) 2. If

(Pray the Lord my soul to take. Hush lit - tle ba - by, don't__

mf w/slight distortion

TAB

say a word,___

And nev - er mind that noise you heard,___

P

TAB

F#5

it's just the beasts un - der your bed, in your clo - set, in

P

TAB

4 2 3 2 4 2

Chorus

F#5

B5

F#5

B5

F#5

B5

E5

your head. Ex - it light. En - ter night.

P *f* w/distortion

TAB

4 2 3 2 4 2 4 4 3 2 4 2 4 3 2 4 4 3 2 2 0

F#5

B5

E5

Grain of sand.

ap *PM*

TAB

4 2 4 3 2 0 4 2 0 0

F#5 B5 F#5 B5 F#5 B5 E5

Ex - it light. En - ter night.

TAB

4 4 3 4 4 4 3 4 4 3 4 2 0

F#5 B5 E5

Take my hand. We're

TAB

4 4 3 4 2 0

G5 F#5 G5 E5 (E5)

off to nev - er nev - er land. 1. Ha ha ha ha ha ha ha ha. 2. Woh.

P.M. P.M.

TAB

5 4 4 5 4 2 0 2 0 2 7 6 5 0 0

1.

Ooh Yeah, yeah! Yo, —

Gliss

PM J

Gliss

PM J 2°

Gliss

TAB

0-2-7-6-5-0-0-0

2. (G5) F#5 G5 G#5 E5 F5 N.C. F5

P.M.

Gliss

P.M.

Gliss

P.M.

TAB

0-4-2-0-4-5-4-2-0-0-7-6-5-0-0-3-1

N.C. F5 N.C. F5 N.C. F5

Gliss

P.M.

Gliss

P.M.

Gliss

P.M.

TAB

0-0-7-6-5-0-0-3-1-0-0-7-6-5-0-0-3-1-0-0-7-6-0-0-0-3-1

N.C. F5 N.C. Repeat to fade

P.M.

Gliss

P.M.

Gliss

P.M.

Gliss

P.M.

TAB

0-0-7-6-0-0-0-3-1-0-0-7-6-0-0-0-0-0-0-0-7-6-0-0-0-0-0-0

fade to black

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2 bar count in

2 bar count in

(Bm) (Bm/A)

Strings

mf
w/chorus

T
A
B

Guitar solo

(Bm) (A/C#) (Bm) (Bm/A)

T
A
B

Play 4 times

(Bm) (A/C#) (F6) (E/G#) (E/B)

T
A
B

Am C G Em

Let ring *sim.* Gliss

TAB

Am C G

TAB

Verse

Em Am C

1 Life it seems will fade a way,
2 (%) Things not what they used to be,

Gliss

TAB

G Em Am

drift - ing fur - ther ev' - ry day.
miss - ing one in - side of me.

Get - ting lost with - in
Death - ly lost, this

Ghiss H H

TAB

3 3 0 0 2 0 0 2 0 1 3 2 4 0 1 2 2 2 0 2 1

C G Em

my self,
be real,

no - thing mat - ters, no one else.
can - not stand this hell I feel.

H H P 3 Ghiss

TAB

1 0 H 3 3 H P Ghiss

0 2 3 0 2 2 0 2 0 0 0 0 2 0 1 3 0 2 4

Am C G

I have lost the will to live,
Emp - ti - ness is fill - ing me,

sim - ply noth - ing more
to the point of ag -

H H H

TAB

H 0 H 1 0 1 1 0 1 0 3 3 0 2 0

0 2 2 2 0 2 0 2 0 0 0 0 2 0

Bridge

D5 E5

D5 E5

G5 F#5

1. No one but me
2. (%) Yes - ter - day seems

can as save though my - self but it's ex -

Gliss Gliss Gliss

TAB

7	9	9	9	7	9	9	12	11
7	9	9	9	7	9	9	12	11
5	7	7	7	5	7	7	10	9

D5

too late
is - ted.

P.M.

TAB

7	7	7	9	9	9	7	7	7	5	5	5	4	4	4	4
7	7	7	9	9	9	7	7	7	5	5	5	4	4	4	4
5	5	5													

D5 E5

D5 E5

G5 F#5

Now I can't think, think why I should e - ven

Gliss Gliss Gliss

TAB

7	9	9	9	7	9	9	12	11
7	9	9	9	7	9	9	12	11
5	7	7	7	5	7	7	10	9

To Coda 2

D5 E5

D5

try. _____

P.M.

Gliss

Gliss

T
A
B

7 7 7 9 9 9 7-7-7-5-5-5 4-4-4 4

7-8 8-8

D5 E5

G5 F#5

D5

Gliss

P.M.

Gliss

T
A
B

7-8 8-12-10 7-7-7 12-12 12-10-10-10-8-8-8-7-7-7

D5 E5

D5 E5

G5 F#5

D5

D. al Coda 2

Gliss

Gliss

P.M.

Gliss

Gliss

T
A
B

7-8 8-8 7-8 8-12-10 -7 7 7-7-7 7-5-5 5 3 3 3 2 2 2-3

Coda 2 \oplus

E5 G#5 F#5 D5

P.M. P.M. P.M. P.M.

TAB

9 9 12 11 7 9 9 7 10 9 7 5 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Outro

B5

P.M. (2° only) Gliss P.M.

Gliss

TAB

9 7 7 7 5 5 5 4 4 4 4 (5) 5 4 5 4 2 5 4 5

A5

G5

Gliss P.M. Gliss

Gliss

TAB

4 4 5 4 2 5 4 5 2 4 5

A5

Repeat to fade

P.M. Gliss

Gliss

TAB

4 2 5 4 5 4 4 5 2 5 4 2 4

welcome home (sanitarium)

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2 bar count in

Musical notation for the first section of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar tablature with fret numbers (0, 12, 3, 3, 5, 3, 2, 12, 12, 2, 2, 3, 12, 12, 12, 12, 12, 12, 12, 12) and natural harmonics (N.H.) indicated. Performance instructions include "Let ring . . .", "H P P", "sim.", "mf", "clean w/Chorus", and "N.H. . . .". A note at the bottom states "N.H. = natural harmonic".

Musical notation for the second section of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar tablature with fret numbers (0, 2, 4, 0, 3, 5, 0, 0, 5, 7, 0, 5, 4, 0, 5, 3, 2, 0, 0, 3, 5) and natural harmonics (N.H.) indicated. Performance instructions include "Emadd2", "Em#5", "Em7/4", "Aadd4", "G", "Gliss", and "Play 4 times Asus4".

Musical notation for the third section of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar tablature with fret numbers (0, 2, 4, 0, 3, 5, 0, 0, 5, 7, 0, 5, 4, 0, 5, 3, 2, 0, 0, 3, 5) and natural harmonics (N.H.) indicated. Performance instructions include "Guitar solo", "Emadd2", "Em#5", "Em7/4", "Aadd4", "G", "Gliss", and "Play 4 times Asus4".

Verse

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

1. Wel - come to where time stands still, no - one leaves and no - one will.

Gliss

Gliss

Gliss

Gliss

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

Moon is full, nev - er seems to change, just la - belled men - tal - ly de - ranged.

Gliss

Gliss

Gliss

Gliss

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

Dream the same thing ev - 'ry night, I see our free - dom in my sight.

Gliss

Gliss

Gliss

Gliss

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

No locked doors, no win-dows__ barred, no things to make my brain seem scarred.

Gliss Gliss

Gliss Gliss

TAB

0 2 4 0 3 5 0 0 5 7 0 0 0 0 0 2 3 5

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

Sleep my friend, and you will see__ that dream is my re-al - i - ty. They

Gliss Gliss

Gliss Gliss

TAB

0 2 4 0 3 5 0 0 5 7 0 0 0 0 0 2 3 5

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

keep me locked__ up in__ this cage,__ can't they see it's why my brain says rage?

Gliss Gliss

Gliss Gliss

TAB

0 2 4 0 3 5 0 0 5 7 0 0 0 0 0 2 3 5

Chorus

N.C.

San - i -

f w/distortion

Gliss

Gliss

Gliss

3

H P

P.M.

H P

TAB

0 - x - x - 3 - 2 - x - x - 3 - 2 - x - x - 3 - 2 - 0 - 2 - 0 - 3 - 2 - 5 - 3 - 2 - 3

- tar - i - am, -

leave me

Gliss

Gliss

Gliss

P.M.

Gliss

Gliss

Gliss

TAB

0 - x - x - 3 - 2 - x - x - x - x - 2 - 2 - 2 - 2 - 2 - 2 - 3 - 2 - 3 - x - 3 - x - 1

be.

San - i -

Gliss

Gliss

Gliss

3

H P

P.M.

H P

TAB

0 - x - x - 3 - 2 - x - x - x - x - 3 - 2 - 0 - 2 - 0 - 3 - 2 - 5 - 3 - 2 - 3

- tar - i - um, just leave me a - lone.

The first system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "- tar - i - um," and "just leave me a - lone." The guitar line is in treble clef and includes several glissandos (labeled "Gliss") over a series of chords. The tablature below the guitar line shows fret numbers: 0, x, x, 3, 2, x, x, 3, 2, x, x, 3, 4, 4, 2.

Emadd2 8va

The second system of music continues the vocal line and guitar accompaniment. The guitar line features more glissandos. The tablature shows fret numbers: 7, 5, 5, 7, 9, 7, 7, 7, 9, 7, 7, 9, 11, 10, 17, 19, 20, 17, 19, 19, 17.

8va cont'd Em7/4 Aadd4 G

The third system of music continues the vocal line and guitar accompaniment. The guitar line features more glissandos. The tablature shows fret numbers: 19, 20, 19, 21, 19, 20, 19, 19, 19, 20, 19, 21, 15, 15, 14, 15.

Em7/4 Aadd4 G Asus4

The fourth system of music continues the vocal line and guitar accompaniment. The guitar line features more glissandos. The tablature shows fret numbers: 17, 15, 14, 15, 14, 15, 14, 17, 17, 17, 14, 15, 14, 16, 14, 16, 14, 12, 14, 12, 12, 16, 16, 14, 12, 16.

Emadd2 Em#5 Em7/4 Aadd4 G

Gliss Gliss Gliss Gliss Gliss Gliss

TAB: 12 14 17 15 17 15 14 15 14 12 14 10 12 10 8 10 8 7 7 7 7

Asus4 Emadd2 Em#5 Em7/4 Aadd4 G D. al Coda Asus4

Gliss Gliss Gliss Gliss Gliss Gliss

TAB: 9 7-9-9-11-9 9 9-9-9-9 9-7 5 7 6 5 3 3 7 6

Coda \oplus

(E5)

H P P.M. Gliss Gliss Gliss Gliss

TAB: 0-2-0 3 2 5 3 2 3 0 x x x 5 4 5 4 3 2 5 4 5 4 3 2

B5

Double tempo ♩ = ♩

E5

San - i - tar - i - um, ____

P.M.

TAB 4 4 2 0 2 0 3 2 5 3 2 3 2 2 0

just leave me a - lone. ____

Gliss

P.M.

TAB Gliss x x 0 0 0 0 0 0 0 0 0 0

P.M.

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. (E5)

H H P.M. H H H

TAB 0 2 0 2 0 0 0 0 0 0 0 0 0 1 0 1 0 1

H P.M. H H P.M.

TAB 0 2 0 2 0 1 0 1 0 0 0 0 0 0 0 0 0 0

Tempo 1 (♩ = ♩)
E5

Fear of liv - ing on, -

H H H H P.M.

TAB 0 1 0 1 0 2 0 2 0 2 0 0 0 0 0 0 0 0

▣ = downstroke V = upstroke

D5 F5 C5 B5

na-tives get - ing rest - - less now, - mu-ti - ny in the air, - got some death to do.

sim.

T			
A	0-2-7-7	0 2 3 3	0 2 5 5 5 4 4 4
B	0 2 5 5	0 2 3 3	0 2 3 3 3 2 2 2

E5 D5 F5

Mir-ror stares back hard. "Kill", it's such a friend - ly word, seems the on - ly way.

T			
A	0-2-2-2	0 2 7-7	0 2 3 3
B	0 2 2 2	0 2 5-5	0 2 3 3

C5 B5 (E5)

for reach - ing out a - gain.

P.M.

Gliss

Gliss

T		
A	0 2 5 5 5 4 4 4	0 0 0 0 0 0 0 0 0 0 0 (12)
B	0 2 3 3 3 2 2 2	

Double tempo (♩ = ♩)

Solo

ff

TAB: 12-12-12-12-12-12-12-12-12-12-12-12 12 12-12 | 16 12 12 12 12 12 12 12 12-12 12-12-12-12-12-12

TAB: 14-12-12-12-16-12-12-12 | 13-12-12-12-15-12-12 | 12 | 13-12-12-12-15-12-12 | 17-12-12

Guz...

TAB: 17-15-12 | 17-15-12 | 17-15-12 | 17-15-12 | 17-15-12 | 17-15-12 | 15-12-12 | 17-17

Guz cont'd ... loco

TAB: 14 15 15 | 2 4 | 1/2 4 4 2 4 2 4 2 | 3 2 0 2 0

8va

8va

Bend Bend Bend Bend Bend Gliss Bend Bend

Full Full Full Full Full Gliss Full Full

7 5 7 5 7 5 7 5 7 14 12 15 15 12 15 15 14

TAB

8va cont'd ...

8va cont'd ...

3 Bend P P P P P H Bend Bend loco

12 15 12 15 17-17 15-13-12 17-15-14 19-17-15 21-19-17 22-19-22-22 22

TAB

Tempo 1 (♩ = ♩)
(E5)

Tempo 1 (♩ = ♩)
(E5)

mf Gliss P.M. . . . P.M. . . .

Gliss

5-7-7-7-5-7 9 9 9 9-7-9 10-9-8 8-8 8 10 -8-7

TAB

P.M. . . . sim.

6-6-6-7-9 7 7-7-7-5-7 9 9-9-9-7-9

TAB

the unforgiven

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2 bar count in

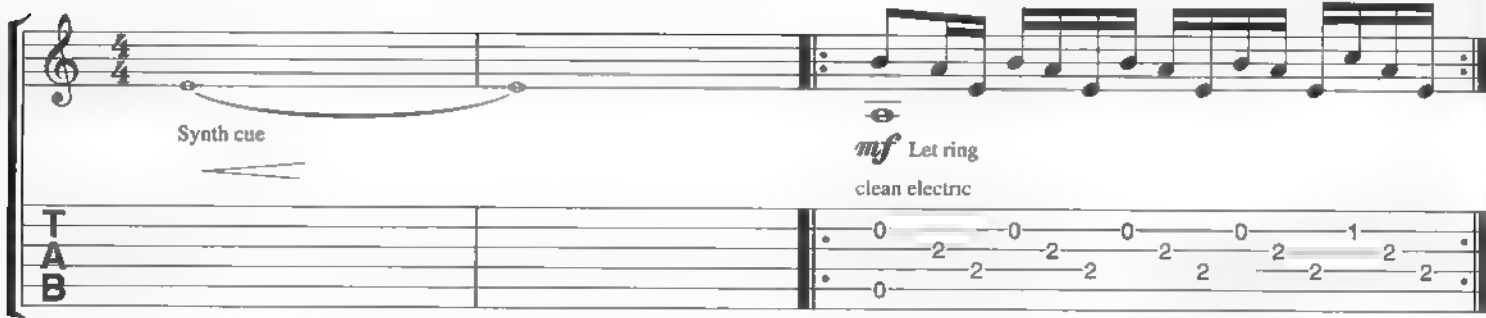
Amsus2

Am *Play 4 times*

Synth cue

mf Let ring
clean electric

TAB



Amsus2

Am

Amsus2

Am

Amsus2

Am

H

TAB



Amsus2

Am

C

G

E5

H

TAB

Gliss



Amsus2 C G E Amsus2 Am Amsus2 Am

Gliss Gliss H

H H

2 2-4-4-5 3-5 5 5-3 4-4-1-2-4 1 2 4 2

Verse A5 E5 D5 A5

1. New blood joins cate this earth and quick - ly he's sub - dued. Through
ded - i - cate their lives to run - ning all of his. He

f w/sustain & chorus

H

7 5 4 4-5 5 8 8 7 7 5 5 7

E5 D5 A5

con - stant pain, dis - grace, the young boy learns their rules. With
tries to please them all, this bit - ter man he is. Through -

H

H

7 5 4 4-5 5 8 8 7 7 5 5 7

E5 D5 A5

time, the child — draws in — this whip - ping boy — done wrong. De -
out his life the same, he's bat - tled con - stant - ly. This

H

TAB

7 5 4 4-5 5 8 8 7 7 5 5 -7

E5 D5 A5

prived of all — his — thoughts, the young — man — strug - gles —
fight he can - not win, a tired man they

H

TAB

7 5 4 4-5 5 8 8 7 7 5

N.C. C5 G5

on and on. He's known, — ooh, a vow un - to his own — that
see no lon - ger cares. The old man then pre - pares — to

TAB

5 4 5 3 5 3

N.C.

C5

G5

nev - er from this day his will they'll take a - way
die re - gret - full - y. That old man here is me.

TAB 5 3 5 8 8

§ Chorus

Am5

What I've felt, what I've known

cancel distortion *mf* clean

TAB 5 2 4 5 5 5

G

E5

Amsus2

C

nev - er shined thro' in what I've shown. Nev - er be, nev - er see,

Gliss H

TAB 5 4 5 4 2 2 2 4 2 2 4 5 5 5

G E Amsus2 C

won't see what might have been. What I've felt, what I've known

Gliss Gliss H

TAB 5-3 4-4 1-2-4 1-2-4 2-2 4-5 5-5

G Amsus2 C

nev - er shined thro' in what I've shown. Nev - er free, nev - er me,

Gliss H

TAB 5-4 5-4 2-2-4 2-2 4-5 5-5

G E To Coda Amsus2 Am 1. Amsus2 Am

so I dub thee un - for - giv - en. 2. They

Gliss Gliss H

TAB 5-3 4-4 1-2-4 2-2 4-5 5-5

Interlude

2.

Amsus2

Am

Amsus2

Am

Amsus2

Am

Gliss H P Gliss

w/slight echo

Gliss H P Gliss

0 0 0 0 0 0 0

2 4 5 7 5 4 5 4 4 5 5 7 2 5 7 9 7 5 5 7

Amsus2

Am

Amsus2

Am

Gliss H Gliss H

8 10 8 7 3 5 3 5 4 3 4 5 3 5 3 5 6 7 5 5 5 7

Amsus2

Am

Amsus2

Am

H P Hold sim. Gliss Gliss Gliss

8 7 8 7 7 8 10 7 8 7 8 10 8 8 10 8 8 10 12 10 10 12 14 12 12 14 15 14 17

Solo

(A5)

Bend

Bend

Bend

Gliss

Bend

Gliss

w/distortion **ff**

1/2 Full

1/2 Full

1/2

Gliss

1/2

Gliss

7 7 5 7 7 5 7 5 3 5 3 5 3 5 3 5 3 7 5

8va

Gliss H A.H A.H A.H

Gliss H A.H A.H

7-5-7-7-9-7-9 7 7-8-7-8-10 10 10 10 10 (x) 20 20 20

Full Full Full

Bend Bend Bend

TAB

8va cont'd

Bend Bend Bend P Bend Gliss

Full 1 1/2 1/2 1 1/2 P Full Gliss

20 17 20 17 17 20 17 20 20

TAB

P Gliss Gliss Gliss

6 6 6

P Gliss Gliss Gliss

10 9 7 9 10 7 8 7 7 9 7 5 7 5 4 5 4 2 14 13 12 13 12 13 12

TAB

8va (C5) (G5)

Bend Bend Bend Bend

Full Full Full Full

13 12 13 12 13 12 13 14 15 15 13 15 15 17

TAB

8^{va} cont'd A5

First system of musical notation. The treble staff contains a series of notes with techniques labeled 'H P', 'Bend', and 'P'. The guitar tablature staff shows fret numbers: 20, 19, 17, 19, 17, 20, 17, 20, 17, 19, 20, 17, 19, 19, 17, 19, 17. Techniques 'Full' and 'P' are indicated above the tablature.

8^{va} cont'd (C5) (G5) (E5) D. S al \oplus Coda *loco*

Second system of musical notation. The treble staff includes notes with techniques 'Bend', 'Bend', 'H P', and 'P'. The guitar tablature staff shows fret numbers: 19, 19, 17, 20, 18, 20, 18, 17, 18, 17. Techniques 'Full' and 'H P' are indicated above the tablature. A 'cancel sustain' instruction is present on the right.

Coda \oplus

Coda section of musical notation. The treble staff shows notes with chord symbols Am, C, G, Em, Am, C, G, E. The guitar tablature staff shows fret numbers: 2, 4, 5, 4, 5, 5, 2, 2, 2, 4, 2, 2, 4, 4, 5, 5, 3, 3, 5, 3. Techniques 'H', 'Gliss', and 'H' are indicated above the tablature.

Am C G E

Nev - er free, nev - er me, so I dub thee un - for - giv -

H H

TAB

2 2 4 4 5 5 5 5 4 5 4 1 1 2 2 4

Am C G E Am C

- en. You la - belled me, I'll la - bel you,

H H Gliss H

TAB

2 2 4 4 5 3 5 5 5 4 4 4 1 1 2 2 4 2 2 4 4 5 5 5

G E Am C G Repeat to fade

so I dub thee un - for - giv - en.

Gliss H H Gliss H

TAB

5 4 5 4 1 1 2 2 4 2 2 4 4 5 3 5 5 5 3 4 4 1 2 2 4

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ain't my bitch enter sandman fade to black nothing else matters the unforgiven welcome home (sanitarium)

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